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HARRY CHRISTOPHERS
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MOZART AND BEETHOVEN

NOVEMBER 1 & 3, 2013, AT SYMPHONY HALL

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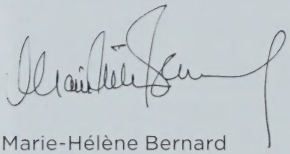
Welcome to the Handel and Haydn Society!

PHOTO: JAMES DOYLE
COVER PHOTO: MICHAEL ZIRKLE

During his tenure as Music Director of the Handel and Haydn Society, Grant Llewellyn built a reputation as a superb and dynamic interpreter of Baroque and Classical music. It is my pleasure to welcome Grant back to Boston in a program that showcases the finest of Mozart, Haydn, and Beethoven. A highlight of today's concert, Haydn's Sinfonia Concertante, features our concertmaster Aisslinn Nosky, principal oboist Stephen Hammer, principal bassoonist Andrew Schwartz, and principal cellist Guy Fishman. H&H's musicians boast unparalleled talent and passion, and relish performing for such a generous and dedicated audience as you.

H&H has two extraordinary new recordings that you will want to add to your collection. *Haydn Vol. 1*, recorded live at Symphony Hall last season is our first in a series of three Haydn releases and features the Symphony No 85 (*L'ours*) and Aisslinn Nosky in the Violin Concerto in G Major. *Joy to the World: An American Christmas* includes holiday favorites and traditional carols with our extraordinary chorus. Please visit our Shop (located in the Cohen Wing) or purchase your CDs on our website today.

As you prepare for the holiday season, I hope that you include Handel and Haydn in your festivities and join us for our 160th annual performances of Handel *Messiah* on November 29, 30, and December 1. The performances will be recorded for commercial release in October 2014, to coincide with the launch of H&H's Bicentennial (200th) season. Later in December, we feature our beloved children's choruses with members of our professional chorus and brass players in a special holiday celebration, our Holiday Sing, at Faneuil Hall. These one-hour family concerts will be followed by A Bach Christmas with the very gifted Scott Metcalfe from Blue Heron leading our Period Instrument Orchestra and Chorus on December 19 and 22 at Jordan Hall. I do hope that you make H&H part of your holiday tradition. Your support and engaged listenership are what give meaning to the music of the Handel and Haydn Society. Thank you for continuing your patronage.



Marie-Hélène Bernard

P.S. It's not too late to subscribe, and I encourage you to join us for all that this season has to offer. Our staff is present throughout the hall to assist you and answer any questions you might have regarding your subscription to the 2013–2014 Season at the Handel and Haydn Society.

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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization. H&H will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart *Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include Mozart *Requiem* (2011), and *Coronation Mass* (2012) as well as *Haydn, Vol. 1* (September 2013) and *Joy to the World: An American Christmas* (October 2013).

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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As of Oct 18, 2013

CHECK OUT OUR NEWEST RELEASES

Haydn, Vol. 1

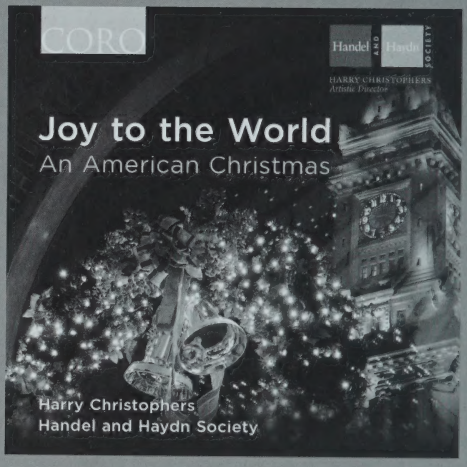
"Handel and Haydn pulled all this off with vivid color, a crisp attention to detail, and a palpable joie de vivre — which is everything in Haydn...."
Thomas Garvey / The Hub Review

Concertmaster Aisslinn Nosky's first recording with H&H in Haydn's rarely heard Violin Concerto in G Major, paired with Haydn's elegant Symphony No. 6 and jubilant Symphony No. 82.

Joy to the World: An American Christmas

"The singing is excellent."
Early Music Review

Harry Christophers and H&H's magnificent Chorus honor the great American choral tradition with a unique selection of carols, including the beloved "Joy to the World."



***Haydn, Vol. 1, Joy to the World: An American Christmas*, and many other Handel and Haydn Society recordings are available for purchase today at the H&H Shop, located in the Cohen Wing at Symphony Hall, or online at *handelandhaydn.org/shop*.**

PHOTO: STU ROSNER

ARTISTIC DIRECTOR
HARRY CHRISTOPHERS, CBE

Harry Christophers, CBE, enters his fifth year as Artistic Director of the Handel and Haydn Society with the 2013–2014 Season. Under his direction, H&H has pursued an ambitious artistic plan leading up to the Society's 2015 Bicentennial, featuring works premiered in the United States by the Handel and Haydn Society since 1815; educational programming; community outreach activities and partnerships; a tour to the West Coast; and a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed the renowned group throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. He has recorded more than 100 titles, for which he has won numerous awards, including a Grand Prix du Disque for Handel's *Messiah*, numerous German Record Critics Awards, the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination. Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama. He was awarded a CBE in the 2012 Queen's Birthday Honours.

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CONDUCTOR'S NOTE

If you live long enough, certain things will come around full circle and have a satisfying, or maybe alarming sense of *déjà vu*. Thus it is that I contemplate a return to Boston, where my American adventure first began. To Symphony Hall where I first wielded a baton on US soil and to Beethoven's 2nd Symphony, which featured on that very first January morning in 1985 when auditioning for Tanglewood. That summer we discussed how to direct the opening bars with every passing Maestro, and never seemed to get a clear answer! How about the metronome markings? Unplayable was one response I remember from a distinguished faculty member. A few years later Seiji Ozawa did make one concession to me allowing the BSO violins to be seated opposite each other for a Haydn symphony. Back then It was felt that the British, with their new-found early music performance practice obsessions were inconvenient at best and disruptive to boot. How time flies. Maybe the Brits are a little less zealous now, but apparently we are still over there, over here, and I still haven't got a satisfactory answer to those opening bars!

-Grant Llewellyn

H2 YOUNG PROFESSIONALS
H2, the young professionals group of the Handel and Haydn Society, enjoys unique events around Boston. Chat with new friends over drinks or meet musicians, all while enjoying exclusive discounts. handelandhaydn.org/h2
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UPCOMING AFTER-PARTIES:
MOZART AND BEETHOVEN
November 1, 2013
BEETHOVEN SYMPHONY NO. 4
January 24, 2014
VIVALDI GLORIA
February 21, 2014
MENDELSSOHN'S LIBRARY
April 4, 2014

PROGRAM
MOZART AND BEETHOVEN

Friday, Nov 1, 2013, at 8pm
Sunday, Nov 3, 2013, at 3pm
Symphony Hall

Grant Llewellyn, *conductor*
Handel and Haydn Society Period Instrument Orchestra

Symphony No. 35 in D Major, K. 385, *Haffner*
Allegro con spirito
Andante
Menuetto
Presto

Wolfgang Amadé Mozart
(1756–1791)

Sinfonia Concertante in B-Flat Major, Hob. I:105
Allegro
Andante
Allegro con spirito

Joseph Haydn
(1732–1809)

Stephen Hammer, *oboe*
Andrew Schwartz, *bassoon*
Aisslinn Nosky, *violin*
Guy Fishman, *cello*

INTERMISSION

Symphony No. 2 in D Major, Op. 36
Adagio – Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Ludwig van Beethoven
(1770–1827)

RELATED EVENT

H2 Young Professionals After-party
Friday, Nov 1, 2013 after the performance
Lucca Back Bay, 116 Huntington Ave
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Audience members who are young professionals or young professionals at heart are invited to attend. For more information about H2, see page 17.

PROGRAM SPONSORS

This program is generously underwritten by
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The artists' appearances are made possible by the generous support of the following individuals:

Elizabeth & Robert Wax, *sponsors of Grant Llewellyn, conductor*

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Jean Woodward, *sponsor of Aisslinn Nosky, violin*

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Nancy & Bill Hammer and Timothy & Maren Robinson, *sponsors of Andrew Schwartz, bassoon*

Anne & David Gergen, *season sponsors of Guy Fishman, cello*

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 1 hour 55 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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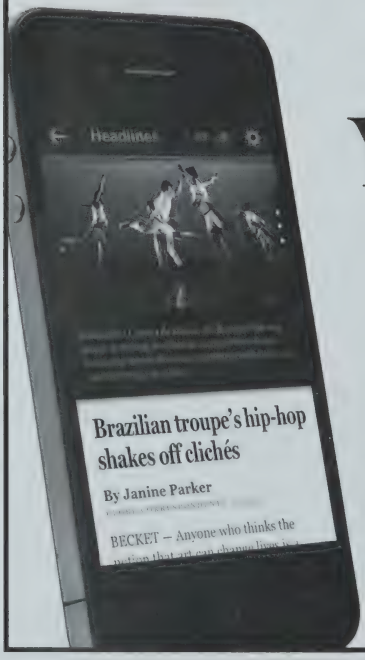

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ARTIST PROFILES

Grant Llewellyn, conductor

Music Director of the Handel and Haydn Society from 2001–2006, Grant Llewellyn returns to H&H for the first time since 2008. Now Music Director of the North Carolina Symphony, Llewellyn is renowned for his exceptional charisma, energy, and easy authority in music of all styles and periods.

To date, Llewellyn has held positions with three European orchestras: Principal Conductor of the Royal Flanders Philharmonic, Principal Guest Conductor of the Stavanger Symphony Orchestra, and Associate Guest Conductor with the BBC National Orchestra of Wales. Notable recent guest engagements have included the Helsinki Philharmonic, Northern Sinfonia, Orquestra Sinfónica do Porto Casa da Música, and Toronto Symphony.

Llewellyn has conducted many orchestras in North America, most notably the symphonies of Atlanta, Boston, Houston, Montreal, Philadelphia, St. Louis, and Toronto. As Music Director of the Handel and Haydn Society, Llewellyn gained a reputation as a formidable interpreter of music of the Baroque and Classical periods.

His recent recording of American music with the North Carolina Symphony and Branford Marsalis for the Swedish label BIS has been released to critical acclaim, with *Gramophone* commenting "...the performances are more than just enthusiastic, with discipline remarkably tight...the result is a winner."

Stephen Hammer, oboe

Stephen Hammer is principal oboist of the Handel and Haydn Society. He enjoys an eclectic musical life performing and teaching on oboes and recorders of all periods. Hammer is also a principal with the Bach Ensemble, Concert Royal, the Clarion Music Society, Arcadia Players, and Aston Magna festival; plays recorder with the Metropolitan Opera orchestra; and serves as Artistic Director of the Blue Hill Bach Festival in Maine. He has been a featured soloist with Great Performers at Lincoln Center and the Academy of Ancient Music and at the Mostly Mozart, Tanglewood, Ravinia, Blossom, Bruges, Regensburg, Bach-Sommer (Arnstadt), City of London, and BBC Proms festivals. His more than 200 solo, chamber, obligato, and orchestral recordings appear on Decca l'Oiseau-lyre, EMI, Sony, CBS, Pro Arte, Dorian, Smithsonian, and many other labels. He teaches oboe, chamber music, and performance practice at the Bard College Conservatory of Music and has given courses in early woodwinds at Brandeis University and the rhetoric of Baroque performance at the Longy School of Music. He also also collaborates with the instrument-maker Joel Robinson in building replicas of historical oboes. Stephen Hammer lives in Clermont, NY, in the beautiful Hudson River valley.

Andrew Schwartz, bassoon

Andrew Schwartz is the principal bassoon for the Handel and Haydn Society. He has appeared throughout the world as a soloist, chamber musician, and orchestral player. His career ranges from performing with the Metropolitan Opera Orchestra, to jazz recordings

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with Winton Marsalis, to children's concerts as the principal bassoonist of the Little Orchestra Society. Schwartz is also principal bassoon with Boston Baroque, Aston Magna, Trinity Baroque Orchestra, The American Classical Orchestra, Concert Royal, and Musica Angelica. He has performed with many of the world's premiere period instrument organizations; including Philharmonia Baroque, The Aulos Ensemble, Opera LaFayette, Wiener Akademie, Apollo's Fire, Hanover Band, Portland Baroque, Tafelmusik, and Rebel.

Schwartz is a faculty member of Longy School of Music, and Oberlin College Baroque Performance Institute, and maintainins a private teaching studio in New York City. A native of Chicago, Mr. Schwartz received his Bachelor and Master of Music degrees from the Juilliard School.

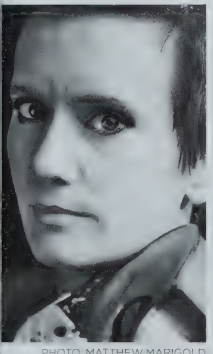

PHOTO: MATTHEW MARIGOLD

Aisslinn Nosky, violin

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra. Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America turning, new audiences on to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012. Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.

Guy Fishman, cello

PHOTO BY: STU ROSNER

Guy Fishman is principal cellist of the Handel and Haydn Society, with which he made his Symphony Hall solo debut in 2005. He is in demand as an early music specialist in the United States and Europe, performing in recital and with Arcadia Players, Querelle des Bouffons, Apollo's Fire, and Emmanuel Music, among others. He performs on standard cello with the Albany and Springfield symphonies, the Mark Morris Dance Group, the Orchestra of St. Luke's, and the Colorado Music Festival. He has appeared in recital with Dawn Upshaw, Richard Egarr, Mark Peskanov, Gil Kalish, Daniel Stepner, Lara St. John, and Natalie Merchant. He was a Fellow at the Tanglewood Music Center and principal cellist of the New York String Seminar at Carnegie Hall.

Fishman started playing the cello at age 12, and at 16 began his Baccalaureate studies with David Soyer at the Manhattan School of Music. He subsequently worked with Peter Wiley, Julia Lichten, and Laurence Lesser, with whom he completed Doctoral studies at the New England Conservatory of Music. In addition, he is a Fulbright Fellow, having worked with famed Dutch cellist Anner Bylsma in Amsterdam. He plays a rare cello made in Rome in 1704 by David Tecchler.

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Abigail Karr
Julie Leven
Julia McKenzie
Linda Quan
Jane Starkman
Guiomar Turgeon

VIOLIN II
Christina Day Martinson*
Dr. Lee Bradley III Chair
Clayton Hoener
Jesse Irons
Danielle Maddon
Krista Buckland Reisner
Katherine Winterstein
Lena Wong

VIOLA
David Miller*
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Laura Jeppesen
Jenny Stirling

CELLO
Guy Fishman*
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg
Colleen McGary-Smith

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Heather Miller Lardin*
Amelia Peabody Chair
Anthony Manzo

FLUTE
Christopher Krueger*
Wendy Rolfe

OBOE
Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

CLARINET
Eric Hoeprich*
Diane Heffner

BASSOON
Andrew Schwartz*
Marilyn Boenau

HORN
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John Aubrey

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Bruce Hall*
Jesse Levine

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Jonathan Hess*
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* Principal

String players are listed alphabetically within each section, after the prinicipal

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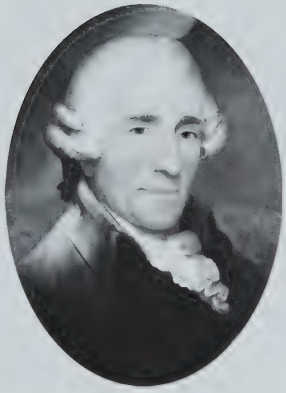
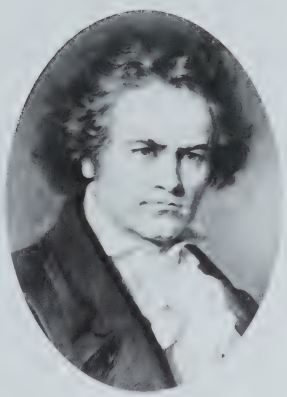


Haydn



Beethoven

PROGRAM NOTES
MOZART, HAYDN, AND BEETHOVEN

The music of the Classical era features a wide variety of musical patterns, including those that are melodic, rhythmic, and structural. How a composer hears the potential of each pattern or manipulates a pattern lies at the heart of the music of the late 18th century; it also determines how our expectations as listeners may be fulfilled immediately, delayed for a while, or diverted to new ideas. Large-scale orchestral works, like those on today's program by three great Classical composers, offer many challenges and opportunities for each composer to explore the vast possibilities inherent in any musical pattern.

Wolfgang Amadé Mozart (1756-1791)
Symphony No. 35 in D Major, K. 385, *Haffner*
At the age of six, Mozart began performing to enthusiastic audiences in Vienna and Munich. Over the next eight years, he traveled to European capitals, astonishing professional musicians and amateurs alike with his musical abilities and knowledge. In 1772, Mozart was officially named concertmaster of Archbishop Collerado's orchestra in Salzburg. The young composer hoped, however, to obtain a leading position in a major European court.

In order to pursue a new position outside Salzburg, Mozart, with help from his father, asked to be released from his responsibilities at the Salzburg court in 1777. The archbishop responded by firing both father and son. His father's position was soon restored, but Wolfgang, who had not been reinstated, traveled with his mother in search of a better post. No position was offered and the trip ended tragically in 1778 when

his mother died in Paris. Soon after, Leopold instructed his son to return to Salzburg; a new position as court organist was available in addition to Mozart's former post as concertmaster. In 1781, Mozart resigned from the archbishop's court again. Initially, the archbishop refused to accept Mozart's resignation without Leopold's approval, but Mozart was determined not to return to his old post. He moved to Vienna, and his first years there were filled with success. He visited Salzburg only once, in 1783, to introduce his wife to his father and sister.

Before offering his resignation to the archbishop, Mozart had rented a room from the Weber family, who were old acquaintances from Mannheim. The Weber family moved to Vienna, too, and now Mozart's attentions fell on daughter Constanze. For little more than a year after he came to Vienna, Mozart first denied, then hinted at, and finally announced to his father his intention to marry.

Leopold's response was not supportive; in 1782, the letters between them became strained. By July, Leopold stopped responding to his son's letters altogether, until Sigmund Haffner the Younger (1756–1787) asked Leopold to contact Wolfgang about composing a piece for his elevation to the ranks of the Salzburg nobility. The Haffners were long-time friends of the Mozart family; in 1776, Mozart had composed a piece (K. 250/248a) for the wedding of one of the Haffner children. For this latest request, Mozart first wrote a five-movement serenade, which he then reworked into a four-movement symphony.

Probably due to its origins as a serenade, Symphony No. 35 in D Major, K. 385, *Haffner*, is the only Mozart symphony with eight woodwind parts. The first movement, Allegro con spirito, begins with the whole orchestra in unison. This bold statement of long notes followed by a crisp, almost military pattern is the foundation on which the rest of the movement is constructed and reappears throughout the movement.

The extroverted nature of the first

Leipzig and the World Beyond

1732 *Poor Richard's Almanack* published by Benjamin Franklin.

1750 J. S. Bach dies in Leipzig.

1752 Gregorian calendar adopted in Great Britain and American colonies.

1759 George Frideric Handel dies in London.

1760 The "Great Fire" in Boston destroys more than 300 buildings.

1764 *Observations on the Feeling of the Beautiful and Sublime* by Immanuel Kant published.

1769 Schönbrunn Palace outside Vienna completed.

1772 Kingdom of Poland divided between Austria, Prussia, and Russia.

1780 New England experiences "Day of Darkness" on May 19, when clouds, fog, and smoke from forest fires produce nighttime conditions at noon.

1778 Voltaire (François-Marie Arouet) dies in Paris at age 83.

1784 Jacques-Louis David paints *Oath of Horatii.*

1787 In effort to relieve prison overcrowding, Britain sends 11 ships of convicts, plus military and civilian officials and their families, to colonize Australia.

1789 French Revolution begins; Bastille stormed in July.

1792 Cornerstone laid for the White House.

1797 USS Constitution launched. Franz Schubert born.

1804 Painter Moritz von Schwind born in Vienna.

1805 French forces under Napoleon occupy Vienna.

1809 Felix Mendelssohn born in Hamburg.

1811 Massachusetts General Hospital founded in Boston.

1814 Francis Scott Keyes inspired by American defense of Fort McHenry in Baltimore to write a poem that is later set to music as "The Star Spangled Banner."Congress of Vienna takes place.

1815 Handel and Haydn Society founded; gives first concert. Napoleon defeated in Battle of Waterloo.

1820 Massachusetts begins to fill in Boston salt marshes. Over the next 50 years, the Back Bay, Kenmore Square, and most of the South End will be created.

movement is countered by the second movement (Andante). This movement is scored for strings, oboe, bassoon, and horn, lending it a more intimate quality and mellow sound. However, Mozart has not abandoned the energy of the previous movement; here there is an undercurrent of energy that complements and offsets the gently rising figure of the melody.

Although the Minuet is a dance often associated with the nobility, the heavy-footedness of this Minuet belies its elegance and, along with its halting starts and stops, somehow makes it all the more charming. It is the Trio, however, that conveys an air of true grace.

The Finale opens with a dynamic contrast; this will be one pattern throughout the movement. Mozart creates another pattern with the opening section of music; its continual return holds the movement together (a rondo structure). Placed between these returns are contrasting ideas; they are familiar but are never presented exactly the same way twice.

Joseph Haydn (1732-1809)
Sinfonia Concertante in B-flat Major, Hob. I:105

When Haydn was about eight years old he became a choirboy at St. Stephen's Cathedral in Vienna, after which, he "eke[d] out a wretched existence" by teaching and performing. He also studied composition both on his own and with Nicola Porpora, a composer and singing teacher for whom Haydn was an accompanist.

In 1761, Haydn was formally appointed Vice-Kapellmeister to the Esterházy family; he was promoted to Kapellmeister in 1766. When Prince Nikolaus Esterházy died in 1790 and his successor disbanded the court orchestra, Haydn was officially employed by the new prince, but he was also free to pursue other opportunities. It was at this time that the violinist and entrepreneur Johann Peter Salomon invited Haydn to England. After serving as Kapellmeister at Rheinsburg from 1764–1780, Salomon had moved to London, where he soon began organizing concerts featuring internationally known artists. Procuring Haydn as a guest was Salomon's greatest feat. Because Haydn's first visit in 1791–1792 was so successful, Salomon arranged a second tour in 1794–1795.

Haydn was not the only guest composer to come to London in the 1790s. Ignaz Pleyel, his former student and now a leading composer of the sinfonia concertante (a compositional fusion of symphony and concerto), was invited to London by another impresario, William Cramer. Cramer's Professional Concert series of 1792 rivaled the Salomon concerts.

In what was most likely an attempt to "one-up" Cramer, Salomon asked Haydn to compose a sinfonia concertante. The resulting Sinfonia Concertante in B-flat Major for Violin, Cello, Oboe, and Bassoon was composed in London and premiered on March 9, 1792, with Salomon playing the solo violin part. The other soloists, who were only identified by last name, were Harrington (oboe), Holmes (bassoon), and Menel (cello). The work was a resounding success; it was repeated the next week as well as programmed during Haydn's second visit to London two years later. It was also the only work of this genre that Haydn composed.

With the downbeat of the first movement, Haydn plays on our expectations: here is a work that features the oboe, bassoon, violin, and cello as soloists, and yet the composer begins the first movement with flute and violin! The featured soloists are paired in every conceivable combination, keeping their sections familiar, yet still fresh.

In the three movements of the Sinfonia Concertante, Haydn effortlessly moves from solo to orchestra, giving each solo instrument a moment or two in the spotlight. Moreover, in the second movement (Andante) Haydn demands that each solo instrument sing. With one exception, the orchestra is relegated to accompaniment figures, suggesting

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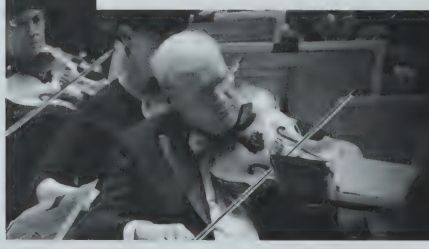

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Three Lives in Music

History often describes Joseph Haydn, Wolfgang Amadé Mozart, and Ludwig van Beethoven as the "first Viennese school," because the three composers all knew and influenced one another.

1732 Joseph Haydn born in Rohrau, Austria. As a young musician, Haydn has to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles.

1756 Wolfgang Amadé Mozart born in Salzburg. "The miracle that God permitted" soon impresses his father with his musical abilities. As a young child Mozart performs, often with his sister, throughout Europe.

1761 Haydn becomes Vice-Kapellmeister, and then Kapellmeister (1766), to the Esterházy house, one of the most powerful and influential families in the Austrian empire.

1770 Ludwig van Beethoven born in Bonn.

1781 Mozart leaves his position with the Archbishop of Salzburg, decides to live in Vienna and, by the end of the year, announces his plan to marry Constanze Weber.

1782 Mozart composes Symphony No. 35 in D major, *Haffner*, for Sigmund Haffner's elevation to the nobility.

1785 Mozart publishes a set of string quartets dedicated to Haydn.

1791 Haydn arrives in London at the request of violinist and impresario Johann Peter Salomon. This trip, which lasts through 1792, is so successful that Haydn returns for a second visit in 1794.

1791 Mozart dies in Vienna. His funeral is private; he is buried in an unmarked grave.

1792 Haydn's Sinfonia Concertante in B-flat for Violin, Cello, Oboe, and Bassoon premieres in London on March 9.

1792 Beethoven studies with Haydn. Neither student nor teacher considers the lessons successful.

1803 Beethoven's Symphony No. 2 in D Major premieres in Vienna on April 5.

1809 Haydn dies in Vienna, where he has lived since 1790. Two weeks after his death Mozart's Requiem is performed at a service in Haydn's honor.

1827 Beethoven dies in Vienna. His funeral is a public event, attended by about 10,000 people.

a serenade to a lover.

Haydn features the violin in the last movement, Allegro con spirito. The orchestra begins, but is soon interrupted by the solo violin, playing in a slower tempo (Adagio). The orchestra tries again, with the same results. This musical tug-of-war finds resolution, and the exchanges between all the soloists and orchestra feel like playful banter. The violin soloist tends to lead the solo passages, but each soloist is featured in turn. Haydn has not forgotten the pattern he established at the opening of the movement, but reprises it in his own inimitable way.

Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D Major, Op. 36

By the age of 11, Beethoven showed talent as a pianist and composer, and his "youthful genius" was compared to Mozart's. In 1787, Beethoven traveled to Vienna, hoping to study with Mozart. Whatever contact the two composers had was brief; Beethoven received a message recalling him to Bonn because his mother was ill. Beethoven returned to Vienna in 1792, this time to study with Haydn.

In 1802, after a series of unsuccessful treatments for his hearing loss, Beethoven went to the village of Heiligenstadt to rest. There he wrote an impassioned letter that, in part, describes his struggles and his determination to compose "all that I felt was within me."

Composed during that time, Beethoven's Symphony No. 2 in D Major, op. 36, premiered on April 5, 1803, and uses the same instrumental forces as Mozart's *Haffner* Symphony. Both, too, begin with an exclamation—a "ta-DAH," if you will. The slow introduction of Beethoven's Second Symphony soon gives way to the main Allegro section of the movement, filled with dynamic shifts, lots of scale passages, and contrasting ideas, including a crisp theme in the clarinets that is counterbalanced with brisk passagework in the strings. Soon structural patterns lead the ear to expect a conclusion, but Beethoven protracts the patterns to delay the inevitable.

The second movement (Larghetto),

is the ballast to the first movement. The Larghetto's sweetness is grounded in the interplay of rhythmic patterns; some accelerate gradually, others combine slow and fast patterns, but all continually unfold to a zenith before breaking apart. The result ultimately seems to elude our grasp; and even that is part of the beauty of a movement in which the journey is also the destination.

The Scherzo section of the third movement features quick dynamic changes and equally quick exchanges between the strings and winds. Beethoven maintains the dance-like nature of the movement; one dance even feels like it is interrupting another. The Trio opens with oboes and bassoons, an instrumental grouping also used in the first movement.

The Finale baffled the critics of Beethoven's day. It was deemed "harsh, wild, bizarre and capricious." The opening idea returns throughout the movement interspersed with contrasting and complementary ideas. Beethoven writes magnificent passages for the winds to offset the fury of the strings and delights our sense of anticipation as he finds different ways to return, or to suggest a return, to the opening theme.

Like markers on a path or trail, musical patterns give the ear guideposts within a composition. Once a composer establishes a musical pattern, we, the listeners, expect it to continue, at least for a while. If the pattern continues for too long, we then expect something to change. Finding just the right balance between repetition and variation is a difficult challenge for any composer; it was a challenge Haydn, Mozart, and Beethoven faced with every composition, and for which they always found unique solutions.

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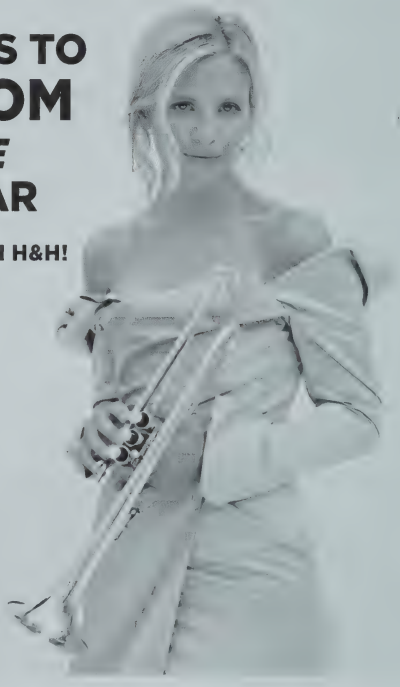

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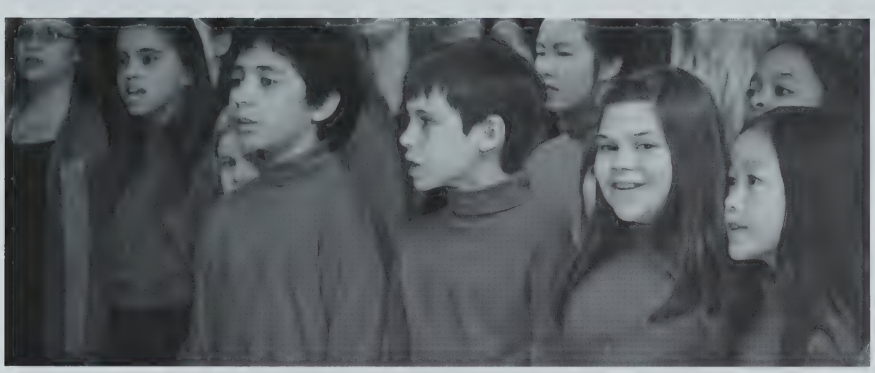

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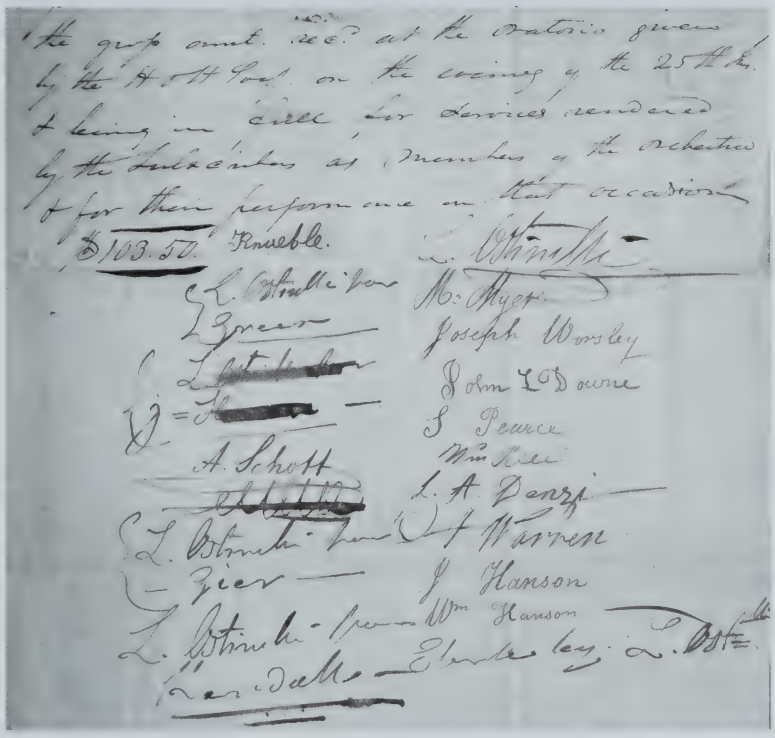
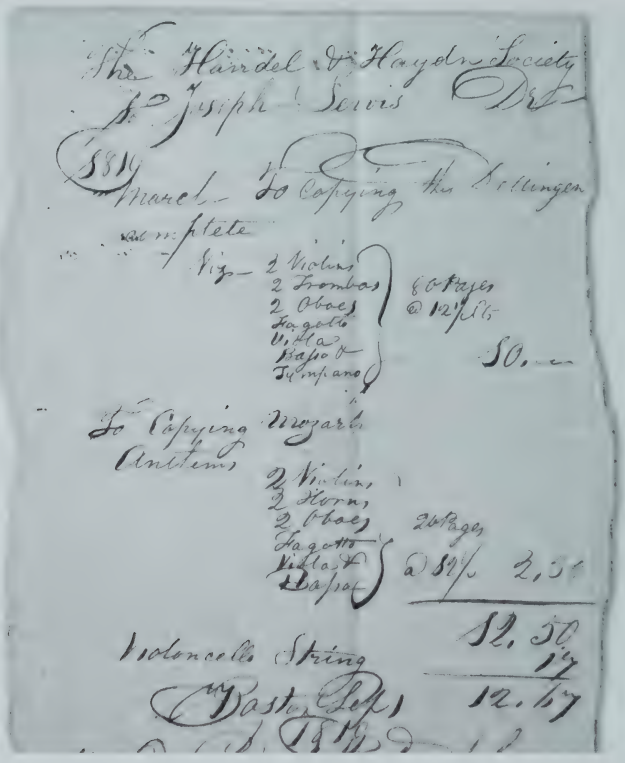
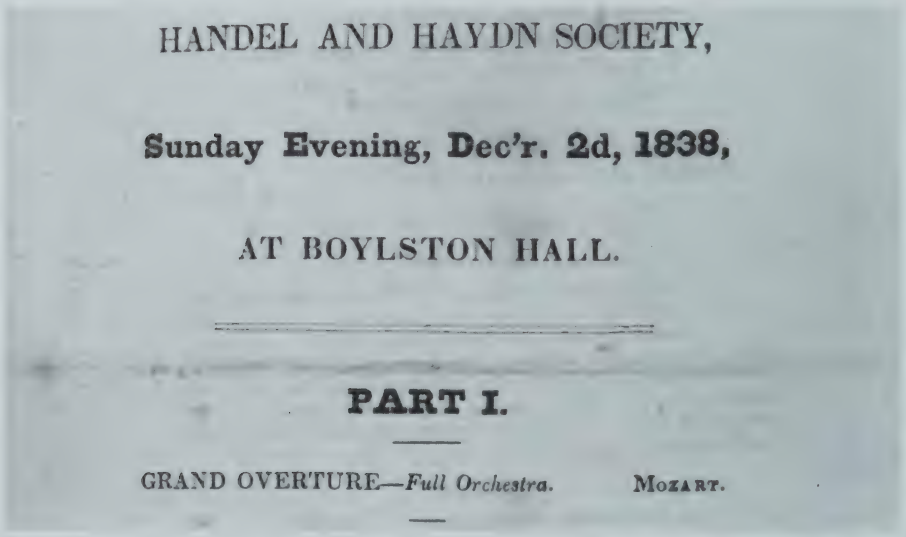
From the Archives



Payment to orchestra, dated January 28, 1829, with the signatures of the orchestra members listed on the bottom half of the page.



Payment to Joseph Lewis,who had been hired to copy out parts for the orchestra, dated 1819.



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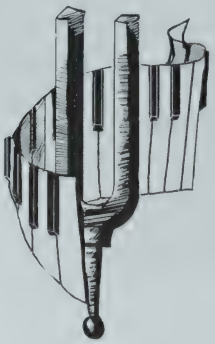

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Worcester Chamber Music Society

2013-2014

SEASON 8

Rhapsody

Friday, November 15, 7:30 PM
Unitarian Church
9 Ayer Road, Harvard

Saturday, November 16, 7:30 PM
First Baptist Church
111 Park Ave, Worcester

With guest Demetrios Karamintzas, oboe
Performing works by Britten, Loeffler, Berlioz and Beethoven

Café Concerts

Thursday, January 9 & March 14
6:30 PM Dinner Seating / 8:00 PM Concert
Nuovo Restaurant, 92 Shrewsbury St, Worcester

Enchanted Music*

Friday, April 4, 7:30 PM
Congregational Church
30 Grafton Common, Grafton

Saturday, April 5, 8:00 PM
Tuckerman Hall
10 Tuckerman St, Worcester

With guest Randall Hodgkinson, piano
Performing works of Weber, Shostakovich and Franck
** In collaboration with Music Worcester*

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For further information, or to let us know that you have made a bequest, please contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

HANDEL AND HAYDN SOCIETY 2013–2014 SEASON

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FRI, NOV 29 AT 7.30PM
SAT, NOV 30 AT 3PM
SUN, DEC 1 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Gillian Keith, *soprano*
Daniel Taylor, *countertenor*
Tom Randle, *tenor*
Sumner Thompson, *baritone*
Period Instrument Orchestra and Chorus

PARTIAL PROGRAMS LISTED. FOR FULL PROGRAM ORDER AND INFORMATION, VISIT HANDELANDHAYDN.ORG. *PROGRAMMING, ARTISTS, AND DATES SUBJECT TO CHANGE.*

HOLIDAY SING*

SAT, DEC 14, 2014 AT 11AM AND 2PM
THE GREAT HALL AT FANEUIL HALL

John Finney, *conductor*
Handel and Haydn Society Chorus
Young Women's Chorus
Young Men's Chorus
Youth Chorus
Singers

A BACH CHRISTMAS

THU, DEC 19 AT 8PM
SUN, DEC 22 AT 3PM
NEC'S JORDAN HALL

Scott Metcalfe, *conductor*
Period Instrument Orchestra and Chorus

J.S. Bach Cantata 62, *Nun komm, der Heiden Heiland*
J.C. Bach *Lieber Herr Gott, wecke uns auf*
Praetorius *In dulci jubilo a 8*

BEETHOVEN SYMPHONY NO. 4

FRI, JAN 24 AT 8PM
SUN, JAN 26 AT 3PM
SYMPHONY HALL

Richard Egarr, *conductor*
Alison Balsom, *trumpet*
Period Instrument Orchestra

Haydn Symphony No. 104, *London*
Haydn Trumpet Concerto
Beethoven Symphony No. 4

VIVALDI GLORIA

FRI, FEB 21 AT 8PM
SUN, FEB 23 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Nathalie Paulin, *soprano*
Period Instrument Orchestra and Chorus
Young Women's Chorus and
Young Men's Chorus

Vivaldi Gloria in D Major
Handel *Salve Regina*
Handel *Foundling Hospital Anthem*

BACH AND BYRD

FRI, MAR 14 AT 8PM
SUN, MAR 16 AT 3PM
NEC'S JORDAN HALL

Harry Christophers, *conductor*
Handel and Haydn Society Chorus

Bach *Jesu, meine Freude*
Byrd Laudibus in sanctis
Byrd Agnus Dei
Bach *Singet dem Herrn*

MENDELSSOHN'S LIBRARY

FRI, APR 4 AT 8PM
NEC'S JORDAN HALL
SUN, APR 6 AT 3PM
SANDERS THEATRE

Aisslinn Nosky, *violin and leader*
Period Instrument Orchestra

Handel Concerto Grosso in B Minor, Op. 6, No. 12
Bach Concerto for Two Violins, BWV 1043
Mendelssohn Violin Concerto in D Minor

HANDEL *SAMSON*

FRI, MAY 2 AT 7.30PM
SUN, MAY 4 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Joshua Ellicott, *tenor* (*Samson*)
Joélle Harvey, *soprano* (*Dalila*)
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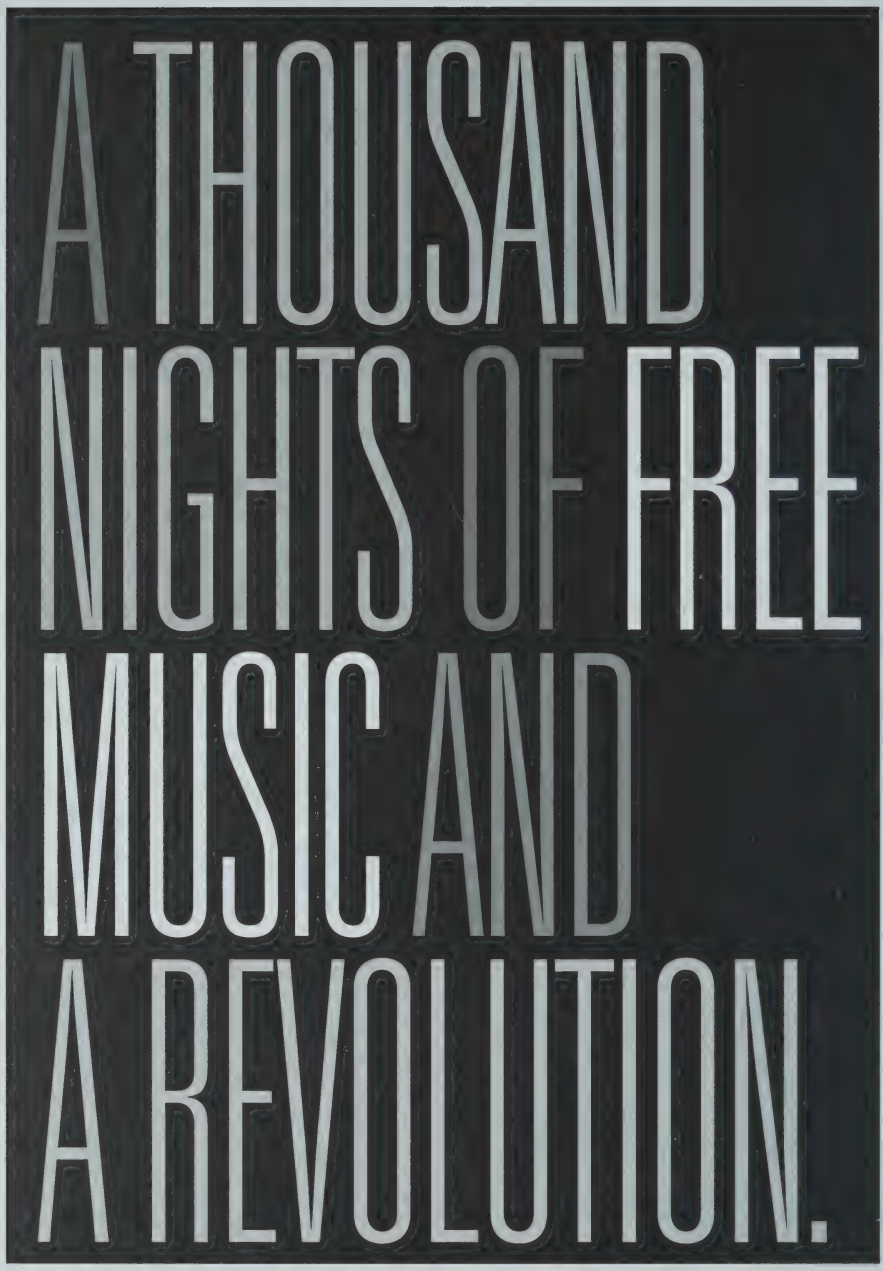

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Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

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Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

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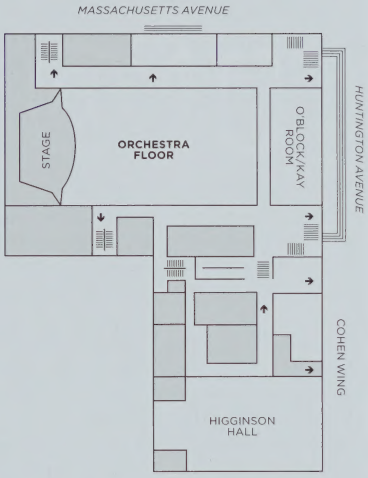

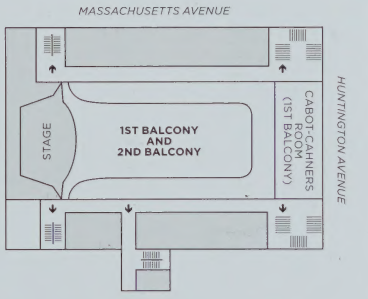

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or visit *handelandhaydn.org/groups*.

PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

Pre-Concert Conversation Locations:
Symphony Hall:
Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

CONNECT WITH THE SOCIETY

facebook.com/handelandhaydn
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MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society and guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations:
Symphony Hall:
Cohen Wing near Higginson Hall
NEC's Jordan Hall:
Orchestra level near the coat room
Sanders Theatre:
Memorial Transept outside the hall

Merchandise is also available online at *handelandhaydn.org/shop*.

CELEBRATING OUR

40TH ANNIVERSARY SEASON

WAGNER AND VERDI
SUNDAY AT THE OPERA
Sunday, **November 3**, 3:00 pm
Sanders Theatre, Cambridge

BACH AND BEYOND
CELEBRATING 40 YEARS
Saturday, **March 8**, 8:00 pm
Emmanuel Church, Boston

HANDEL
SAUL
Saturday, **May 10**, 8:00 pm
Sanders Theatre, Cambridge

BBCBOSTON.ORG 617.648.3885

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Let's fall in love... Strings attached -
I saw you pass by on your way from a loud sports bar. You stopped in at my spot quickly before darting off to that rock club, or was it a night club? I can't recall.
You: a thoughtful, cultured, easy-going Bostonian who appreciates classics like me but isn't afraid to get a little wild.
Me: approachable, casually-refined & comforting, though I'll dare you to try new things, or even reimagine old things.
Hoping we find each other.
Turn me on at 99.5 WCRB.
Location: 99.5 WCRB Classical New England
it's ok to contact this poster by tuning in
Posted: 2013-08-24, 11:42AM EDT
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Classical New England
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